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Paul is going to coöperate with Minneapolis in making this the museum of the Twin Cities, now that such a noble beginning has been made. To found a rival institution in St. Paul after this would mean a needless waste of energy and resource, and it could not fail to result in the weakening of both.

Not the least interesting fact connected with this new museum is the determination of its Trustees to maintain from the beginning a high standard for the works of art which are to be admitted to its galleries, and not to accept on grounds of expediency or for personal considerations any which fall below this standard, even though this course threatens to involve the loss of

money or interest on the part of individuals. This is the only true policy for a museum which seeks the respect and confidence of the public; and if it is not adopted at the start, experience has shown that it is difficult to know how or when to begin. If it is adopted before the museum opens its doors, as has been the case in Minneapolis, and impartially adhered to thereafter, there can be no doubt that in the end the gains will far outbalance the losses. For their wisdom and sagacity in this, as in all the other features which have marked their opening, our congratulations and best wishes are heartily extended to the officers of the Minneapolis Institute of Arts.

ACCESSIONS AND NOTES

THE OPENING OF THE WILLIAM H. RIGGS COLLECTION OF ARMOR.—The enormous amount of work involved in the receipt and preparation for exhibition of the William H. Riggs Collection, great in itself, but largely increased by the task of assembling with it the other collections of armor belonging to the Museum, has been completed; and the remarkable display was opened to the members and their friends on Monday evening, January 25th.

Following the recent custom at receptions, the guests were received in the main Fifth Avenue Hall, by the First Vice-President, Joseph H. Choate, a committee of the Trustees, Messrs. Peters, Mansfield, Walters, and Macy, Mr. Karrick Riggs, a nephew of the donor, and the Director. Music was furnished by members of the New York Symphony Orchestra under the leadership of David Mannes.

The following gentlemen were invited to assist the curator, Bashford Dean, in showing the collections: Clarence H. Mackay, George C. Stone, F. G. Macomber, Alexander M. Welch, Albert Gallatin, Howland Pell, Laurason Riggs, T. J. Oakley Rhineland, Ambrose Monell, Edward Hubbard Litchfield, and William B. Osgood Field.

HANDBOOK OF THE COLLECTION OF ARMS AND ARMOR.—Simultaneously with the opening of the new galleries containing the William H. Riggs Collection and the other collections of arms and armor, a Handbook descriptive of the armor was issued.¹ This includes the armor of the Far and Near East (Japanese, Arab, Turkish, Persian, and Indian), as well as that of Europe from the earliest examples to that of the late eighteenth century. It undertakes no detailed description of individual pieces, but treats the subject from an historical point of view, illustrating the development of arms and armor by reference to objects in the Museum collection. Some idea of the scope and character of the Handbook may be obtained from the following list of its chapters: I. Introduction; II. The Present Collection and Its Arrangement; III. Earliest Arms and Armor; IV. Arms and Armor of the Bronze Age and Classical Antiquity; V. The Early Centuries of the Christian Era; VI. Chain-Mail and Mediaeval Armor; VII. The Period of Transition from Chain-Mail to Plate-Armor (1200-1400); VIII. The

¹Handbook of Arms and Armor, European and Oriental, including the William H. Riggs Collection, New York, January, 1915. (XVI) 161 [1] pp. 65 plates. Octavo.

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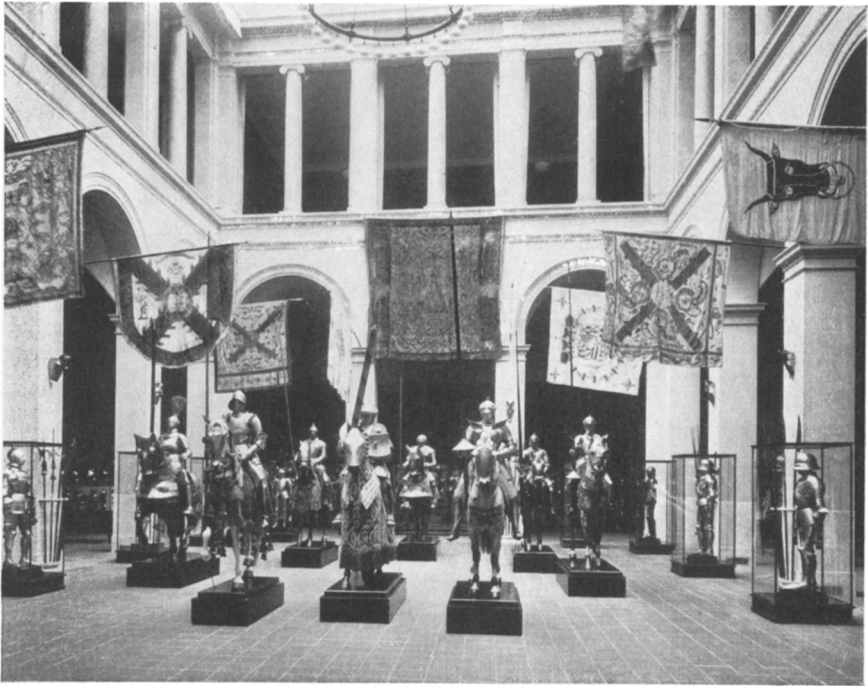
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MAIN ARMOR HALL

Period of Plate-Armor and Fire-Arms (1400-1780); IX. Questions about Armor: Its Weight and Size; X. Japanese Arms and Armor; XI. Arms and Armor of the East: Arab (Saracenic), Turkish, Persian, Indian, Chinese. Appended to the Handbook is a list of personages and families whose arms, personal or state, are here represented. The length of this is in itself an evidence of the rare historical importance of the collection. The numerous half-tone illustrations reveal something of the beauty of decoration and artistic workmanship that characterize armor.

LECTURES FOR SALESPeople.—Following a custom inaugurated last winter, a series of illustrated lectures especially designed to meet the needs of buyers, salespeople, and students of design will be given in the Museum Lecture Hall on successive Saturday evenings at 8.15 o'clock, beginning February 6th. No tickets will be required. The course will consist of the following lectures:

- Feb. 6 The Reproduction of Historic Furniture for New York Homes: The Selection of Woods and Methods of Cabinet-making, by Karl Schmieg, a New York cabinet-maker.
- Feb. 13 Egyptian Costume, by L. Earle Rowe, Director of the Rhode Island School of Design, at Providence.
- Feb. 20 Greek Costume, by L. D. Caskey, Curator of Classical Art, Boston Museum of Fine Arts.
- Feb. 27 Japanese Costume, by Kojiro Tomita, of the Boston Museum of Fine Arts.
- Mar. 6 Lace, by Frances Morris, of The Metropolitan Museum of Art.

Mr. Schmieg is well known in England and America as a cabinet-maker of the highest standing, and examples of his work are to be found in important homes of London, Madrid, and Rome.

In his lecture, Mr. Schmieg will give particular attention to the differentiation

of woods used in furniture-making, their values, and their working qualities, and he will explain the causes for the adoption of modern styles of decoration.

It is a pleasure to announce the coöperation of Messrs. Rowe, Caskey, and Tomita, all members of the staffs of other Museums, an inauguration of a pleasant form of interchange of Museum coöperation.

LECTURES FOR CHILDREN OF MEMBERS.

—A course of lectures, or more properly story-hours, for the children of members of the Museum was instituted on January 30th, when Miss Gisela M. A. Richter talked on Heroes and Monsters before an interested audience of children. The response to this series has proved sufficiently enthusiastic to warrant repeating the course this season, and to indicate the desirability of holding a similar course another winter. The remaining lectures of this course will be given on Saturday mornings in February and March at eleven o'clock, as follows:

- Feb. 13 Toys of Long Ago, by Margaret Sawtelle.
- Feb. 27 Children on Canvas, by Edith R. Abbot.
- Mar. 13 The Sculptor and his Clay, by Mrs. Herbert Adams.
- Mar. 27 Men of Iron, by Mrs. Agnes L. Vaughan.

A FIFTEENTH-CENTURY ITALIAN WELL-CURB.—As one finds in the center of nearly every public square in Italy a well or fountain, whither in the morning the women come to procure the day's supply of water, so in every palazzo and monastery the visitor sees in the courtyard a well, the source of supply for all the inhabitants of the house. It is usually placed in the center of the space and marked by a highly ornamented well-curb resting on a plain square block of stone. Nearly all have more or less elaborate devices of iron to help in raising or lowering the buckets and most of them have a cover of wood or metal over the opening to protect the water in the well from impurities.

The well-curb recently acquired by the Museum is of the type common to Venice during the first half of the fifteenth century.

It is in the form of a debased Corinthian capital. At each corner is a large and rather flat acanthus, which curves over and out quite suddenly at the top. On each side is a device, heraldic or purely ornamental—a shield with two roses and six diagonal stripes or bends, surmounted by a bearded head; the same surmounted by a smooth-shaven head wearing a hat; an angel with a cross in a double circle; and a sphinx-like monster, half lion, half man, who bears a club on his shoulder. Around the top and bottom of the curb runs a rope moulding, with an unornamented abacus above the one at the top.

The well-curb has been worn by the ropes of generations until there are several deep grooves cutting across the upper surface. The stone is in excellent condition and stained rather effectively by the weather. It is a distinct addition to the Museum collection, as there are at the present time but very few in this country and the Museum heretofore has not possessed anything of the kind.

R. M. J.

THE MUSEUM AT THE PANAMA-PACIFIC EXPOSITION.—In connection with the exhibit of New York City at the Panama-Pacific Exposition, the Museum has been assigned space in which to display such

illustrative material as may best show the extent of its building, the richness of its collections, and the character of its educational activities. For this purpose large-size photographs and charts, with a complete set of the Museum publications, have been used.

THE USE OF PORTABLE AND WHEEL-CHAIRS.—For several years a wheel-chair has been obtainable without charge by visitors at the Museum, but heretofore it has not been possible to secure a person to wheel the chair. This is now provided for; the services of an attendant will be available at the rate of fifty cents an hour. In addition, chairs that may be propelled by their occupants are now free to the public.

A portable chair may be secured in any gallery, upon application to the attendant there, and may be carried from room to room as needed. Thus those who desire to make a careful study of the objects exhibited may do so without inconvenience or fatigue.

COLORING POSTCARDS.—At the Information Desk colored postcards made by the Detroit Publishing Company are now on sale. The subjects are seven in number, all paintings.